

No. *Ng 765. W54* 1814



SCHOLFIELD FUND

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ELEMENTS OF DRAWING

EXEMPLIFIED

IN A VARIETY OF

FIGURES AND SKETCHES OF PARTS OF THE HUMAN FORM,

—♦—
DRAWN AND COMPILED BY H. WILLIAMS.

—♦—
CONSISTING OF TWENTY-SIX COPPERPLATE ENGRAVINGS,

WITH

INSTRUCTIONS FOR THE YOUNG BEGINNER.

Second Edition.

—♦—
PUBLISHED BY R. P. & C. WILLIAMS,

BOSTON....No. 8, STATE-STREET.

DISTRICT OF MASSACHUSETTS, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the first day of September, A D. 1814, and in the thirty ninth year of the Independence of the UNITED STATES of AMERICA, Henry Williams, William B. Annin, and Merrill Butler, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following,
to wit :

“Elements of Drawing exemplified in a variety of figures and sketches of parts of the human form. Drawn and compiled by H. Williams. Consisting of twenty-six copperplate engravings, with instructions for the young beginner”

In conformity to the act of the congress of the United States, intituled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;" and also to an act, intituled, "An Act supplementary to an Act, intituled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and proprietors of such Copies during the Times therein mentioned; and extending the benefits thereof to the arts of Designing, Engraving and Etching Historical and other Prints."

WILLIAM S. SHAW. } Clerk of the District
of Massachusetts.

INTRODUCTION.

NONE of the arts, which have been invented for the use or amusement of mankind, can boast so great a number of admirers as that of drawing; and very justly, for it gives such an agreeable representation of things, that we are apt to fancy we see objects which have no real existence, and that the imagery before us, which is no more than a painted cloth, actually breathes. The whole creation, with all its works and wonders, comes within the power of its imitation. It sets before us things long since buried in oblivion, exhibits to perfect view the most noted actions of people who have been long in their graves, and shows us our ancestors, in a perfect resemblance of their features, through several successive generations. There is scarce any art or profession which receives not some assistance from drawing; without her help, no designs or models can be well executed; to her the mathematician, architect and navigator is continually indebted; no station of life is exempted from the practice of it, from the general at the head of an army, to the mechanic, who subsists by his handicraft. This excellent art seems inculcated by nature herself, for we see it not only practised by grown proficient, but even children frequently drawing various figures, and that so curiously, as even to astonish us with their productions.

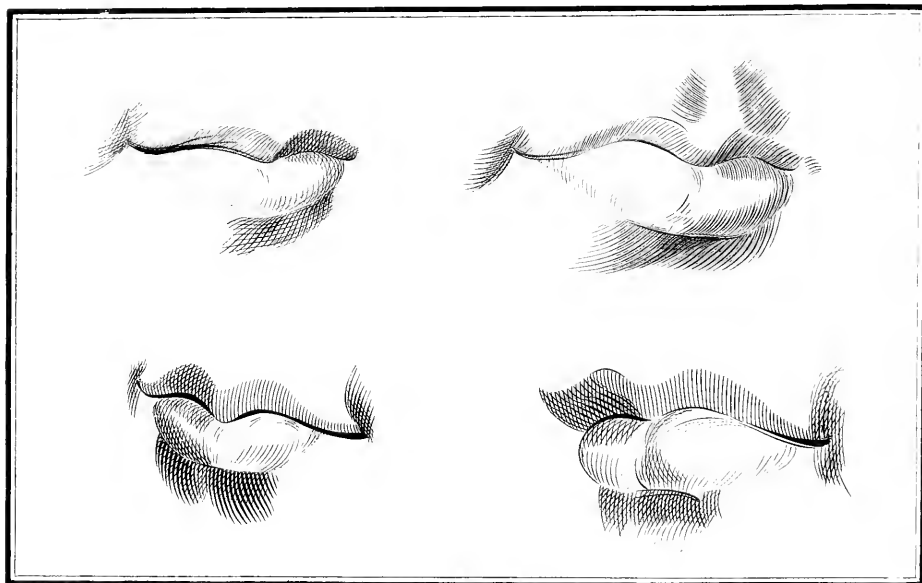
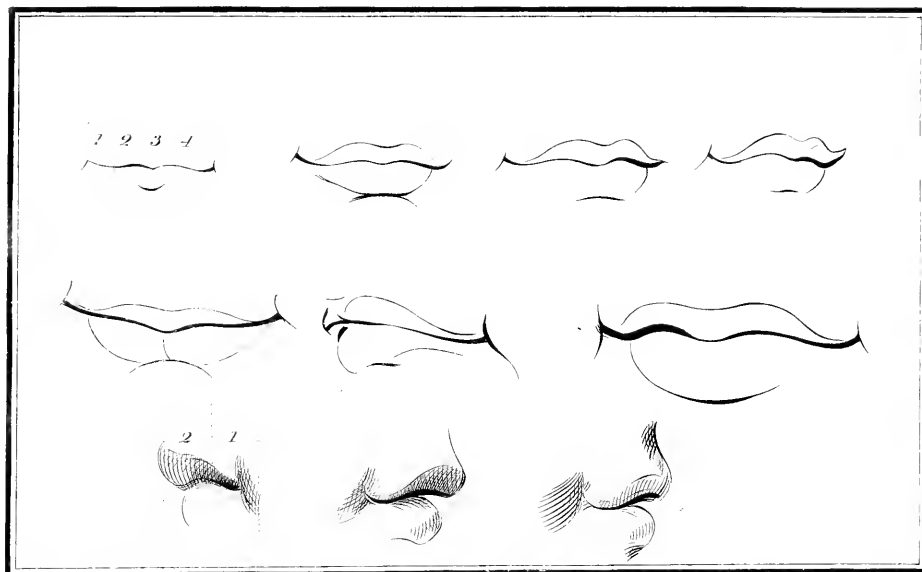
That therefore youth may be instructed how to attain to a good degree of perfection in the art, we shall prescribe the best rules we are able, at least such, as we apprehend, are absolutely necessary for their information.

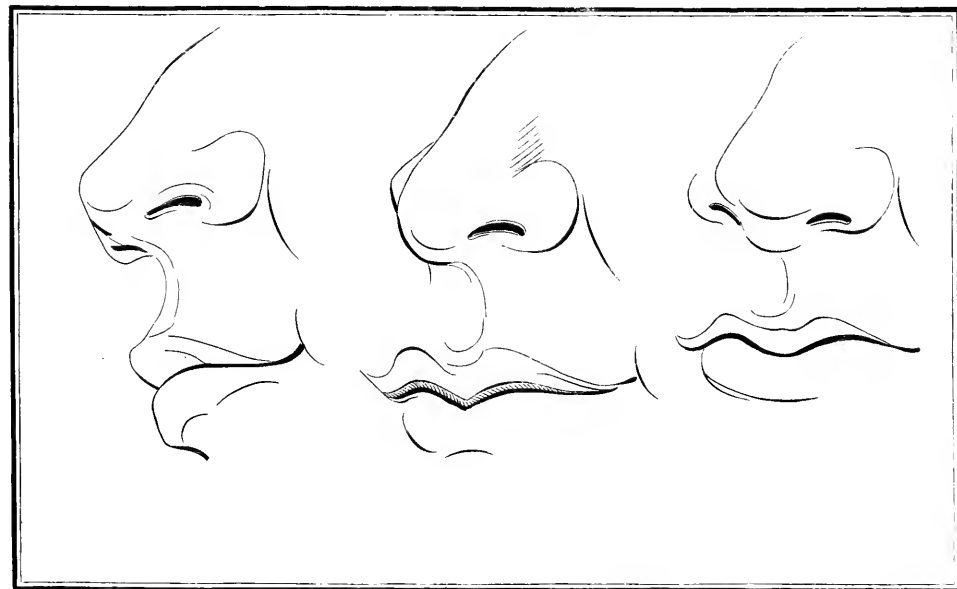
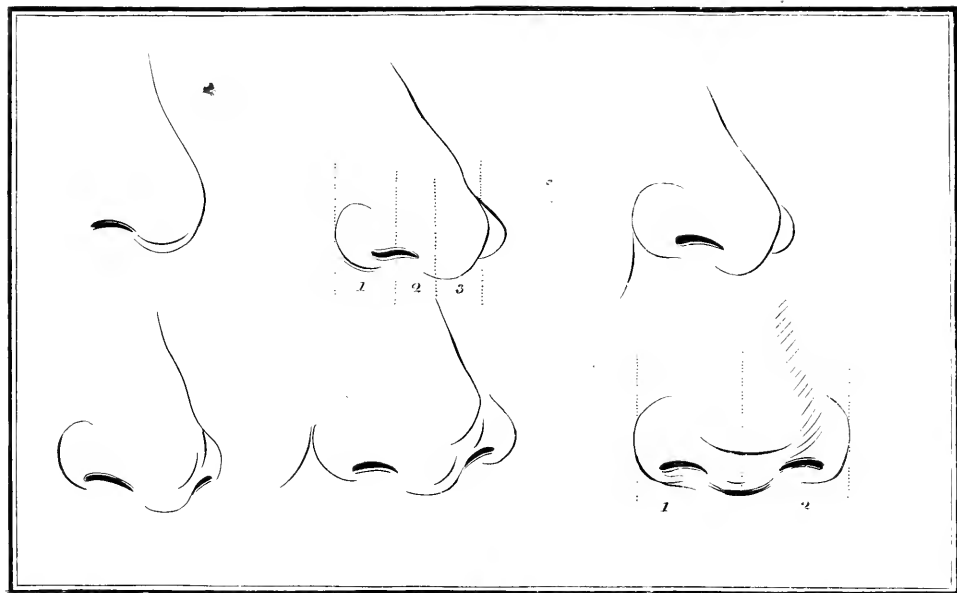
Materials for drawing.—A drawing board in order to strain your paper, size 8 by 10 to 20 by 26 inches. It is a frame, mortised, and a smooth piece of board, about a quarter of an inch thick, its size answering to the inside of the frame, on the back part of which it has a ledge round it to prevent the board from slipping through. There are two thin pieces of wood, which slip into holes mortised into the frame, that the board may not fall out backwards. Having furnished yourself with drawing paper suitable to the size of your board, sponge your paper till it is pretty thoroughly wet, then spreading it over your board smoothly, press it into the frame, and force in your back piece to keep all firm, and let it dry.—Black, red, and white chalks, a black lead pencil, and Indian ink must be provided, to be used as occasion may require, according to the nature of your drawing. The chalks ought to be fixed into a port crayon.—A ruler and compasses will also be useful.

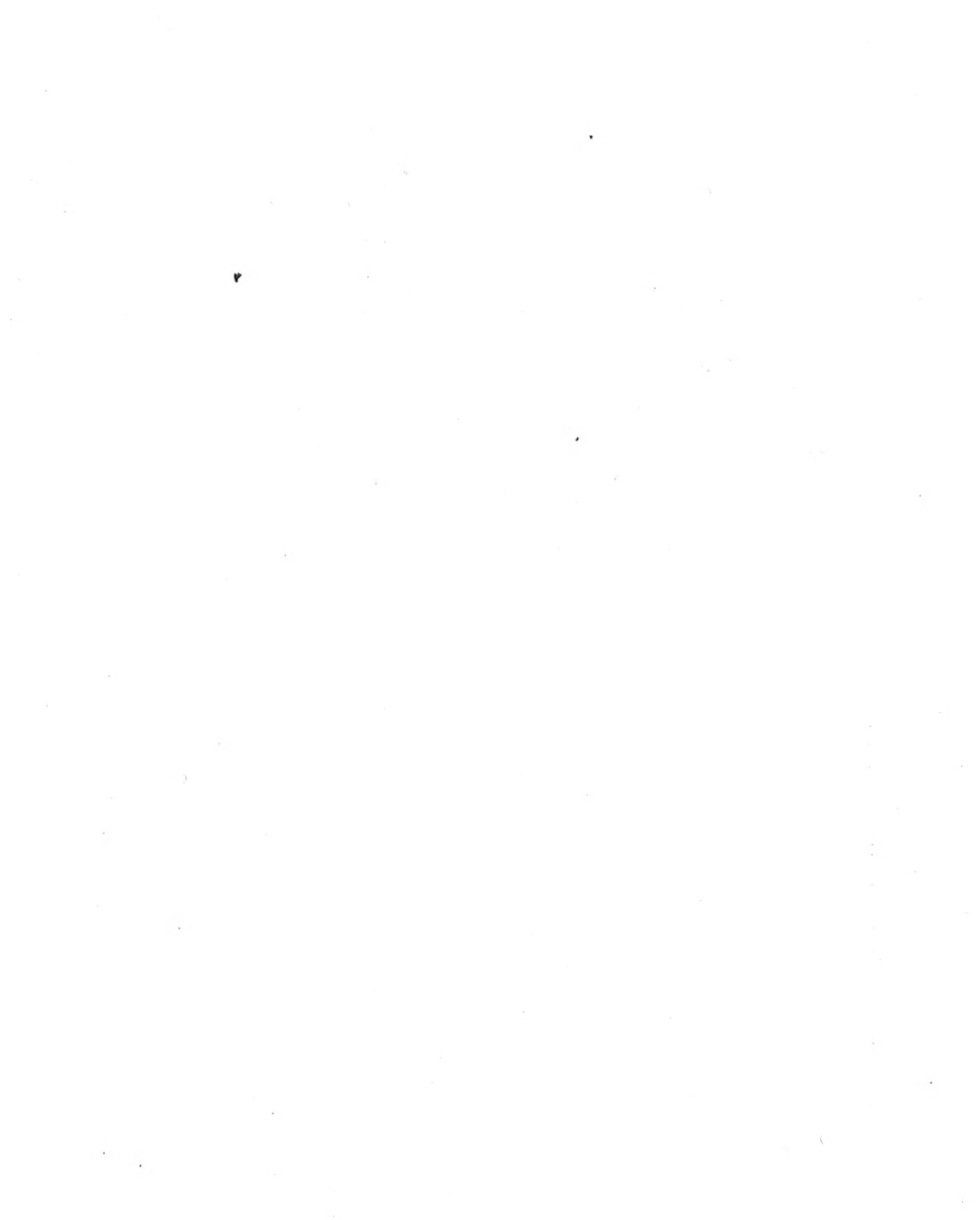
You will first commence with the lunar circle, and then the line of the eye, (vide principles, plate 1, fig. 1.) and so on till you are able to compound all the parts of the eye; (examples plate 1.) when done, you must divide the eye by lines into four parts, strike the horizontal and perpendicular lines, and care must be taken to make your drawing fall on these lines, which will enable the young beginner to under-

produced by repetitions, and finally finished by broad and narrow hatchelling in imitation of engraving. For painting miniatures or small portraits, provide yourself with a desk so proportioned as to bring your picture opposite to your face, which will prevent the disagreeable and unhealthy practice of stooping over your work; place your ivory or paper on your desk, having by you a black lead pencil, and India rubber to obliterate in case of mistake; place your subject at the distance of one yard and an half from you, suffering but one light to enter the room, which should be as high as the window will admit, by darkening the lower part with a green or black curtain, in order to throw the light in such a direction as to give pleasing shadows on the face. The person must set still till the artist has got a correct drawing of the contour and features. Commence by drawing the off eye, or at least deciding its bigness, for a point to start from; then, taking due notice what distance the brow is from the eye, when done, make the brow, attending strictly to the perspective of the features and retiring parts of the face. From the brow, come down lightly with the line of the nose, noticing how it bears on the cheek, and its length and termination. Then closely notice the bottom of the nose, and draw the nostril. Then see how the corner of the mouth bears under the corner of the eye which you have drawn, and what distance the mouth is from the bottom of the nose. Then notice the distance the other corner of the mouth bears from the nostril. Then draw the other eye; and be particular with regard to its situation, and its distance from the off eye. Its distance is the length of an eye; and it will be a little higher, according to the rules of perspective. Then draw the brow agreeably to it. Then you may sketch the roots of the hair, which will give you the height of the forehead. Then place your eyes sharply upon the crown of the head, sweeping the oval or contour, taking due notice how this contour bears with the features, terminating with the chin. You must now notice the place of the ear, and draw and finish it agreeably to nature. The body is to be drawn in a similar manner by squares, points, and distances.

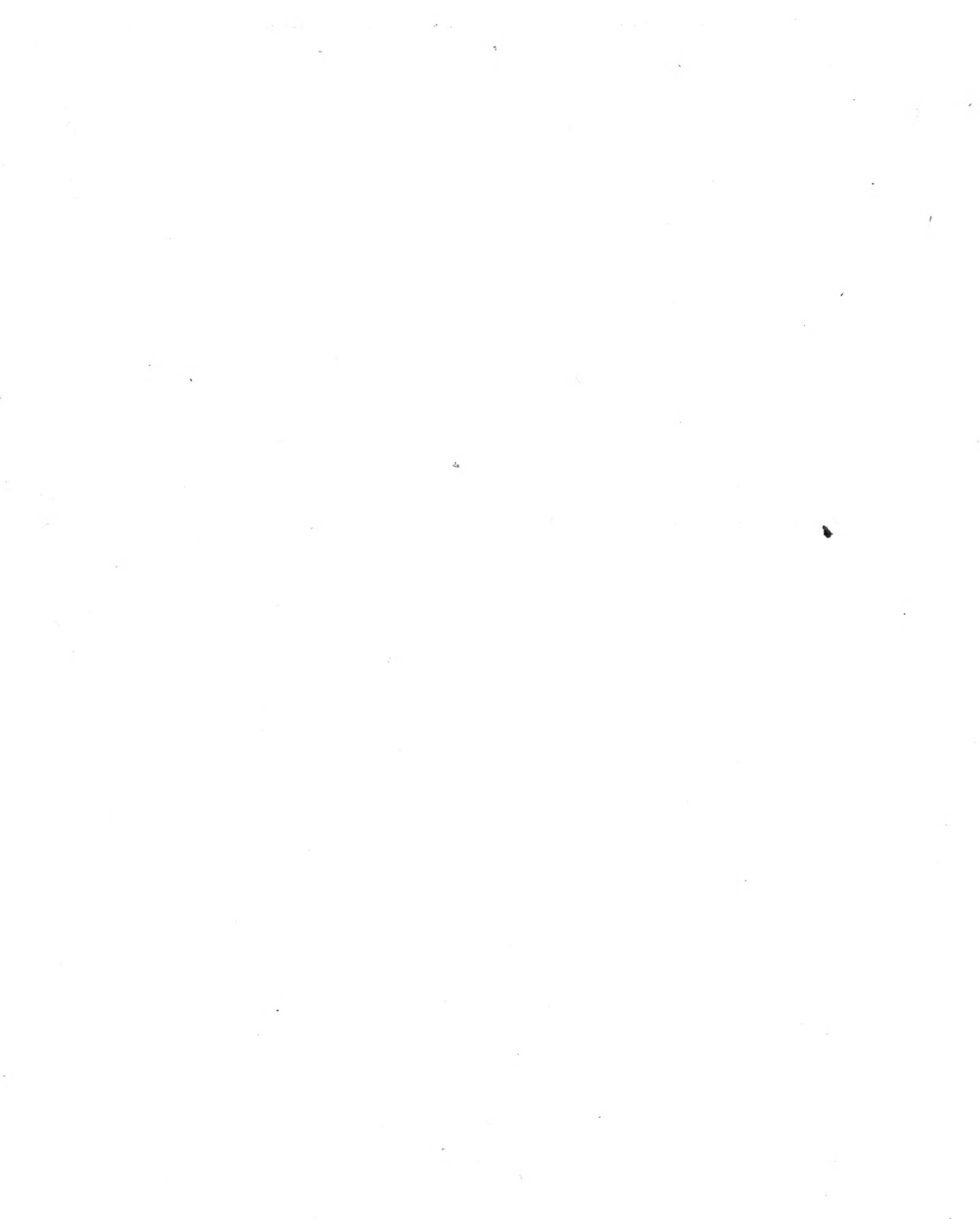




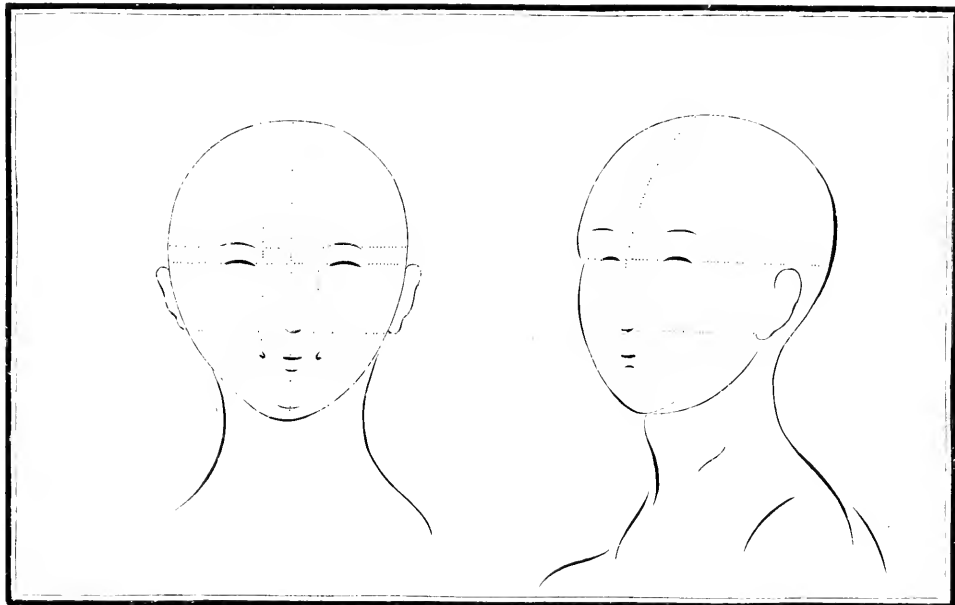


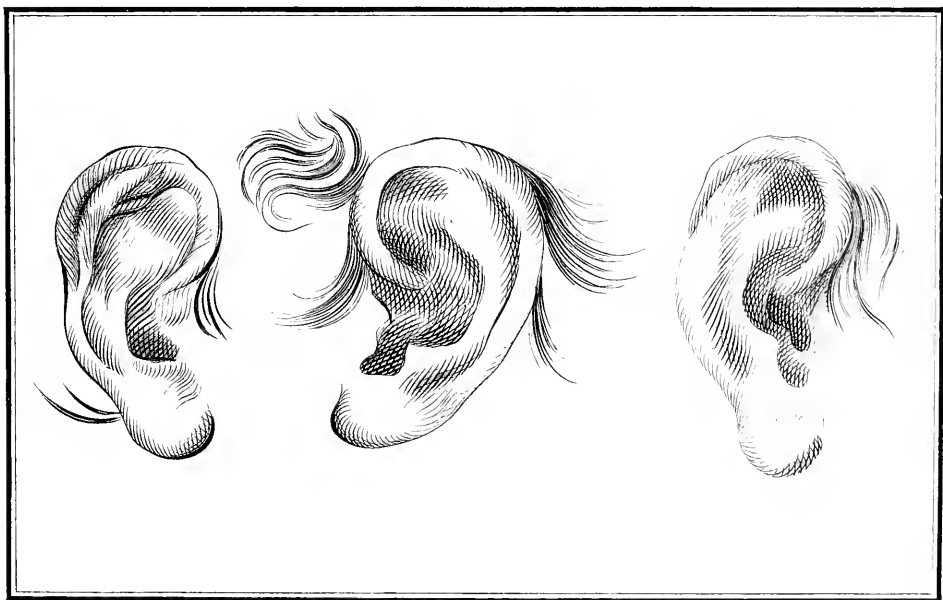
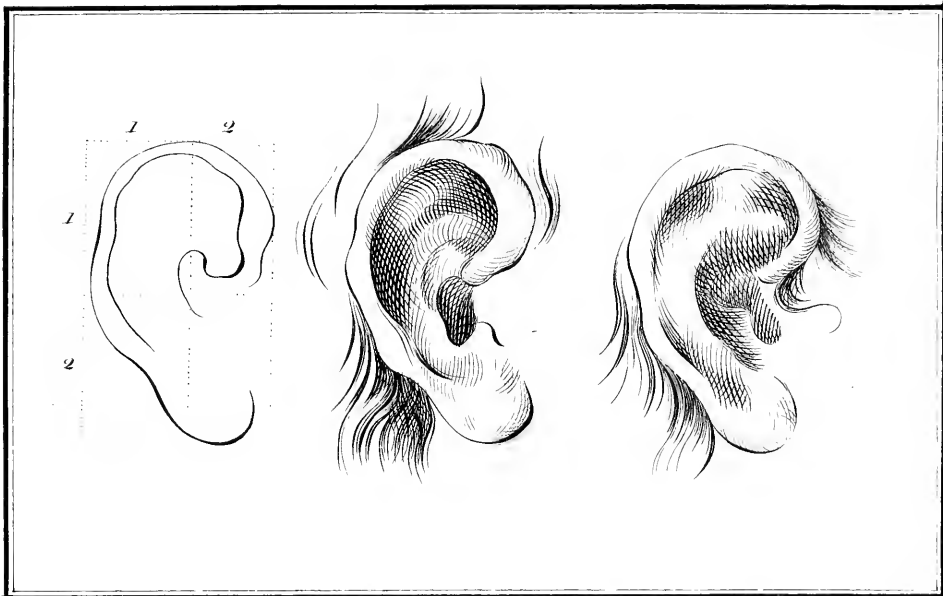


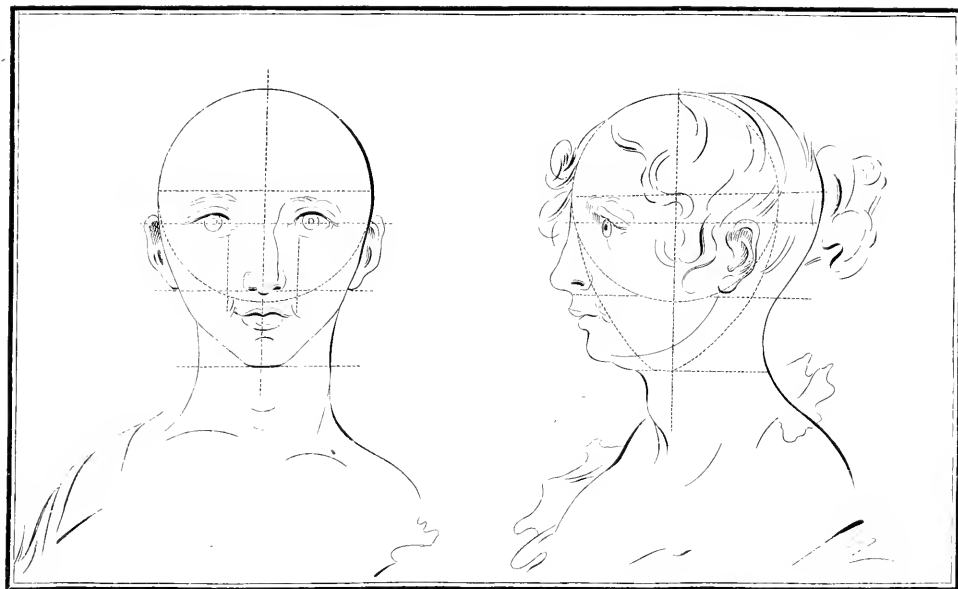


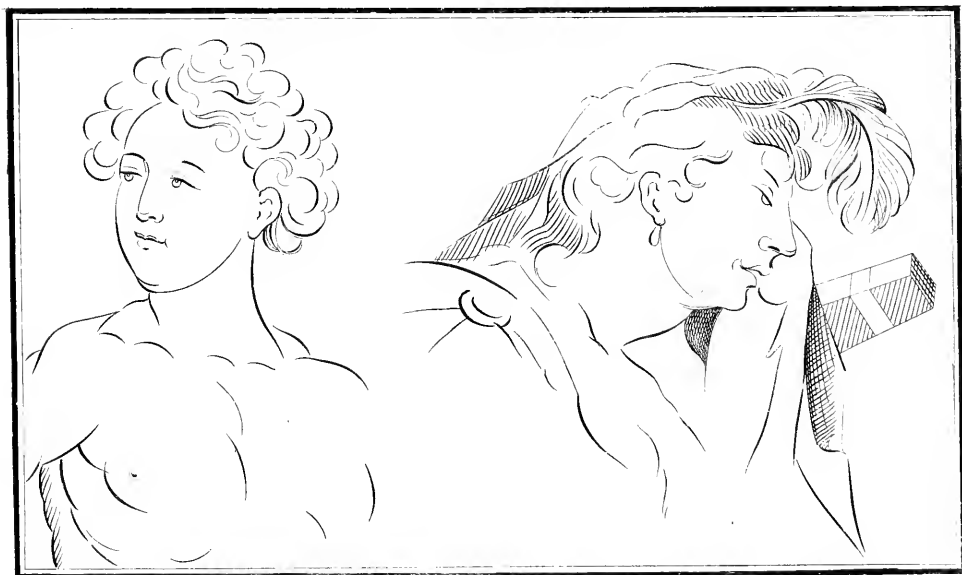


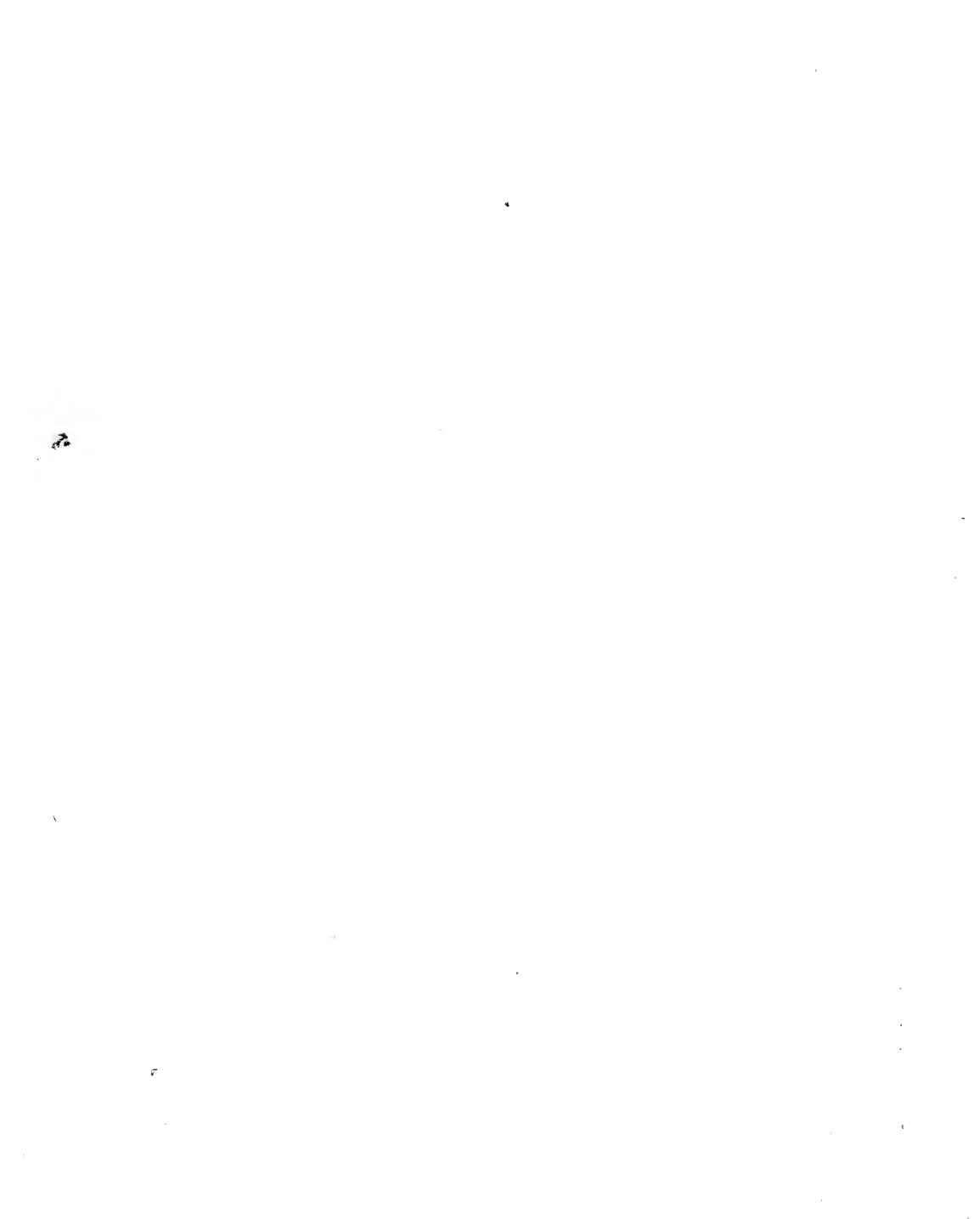








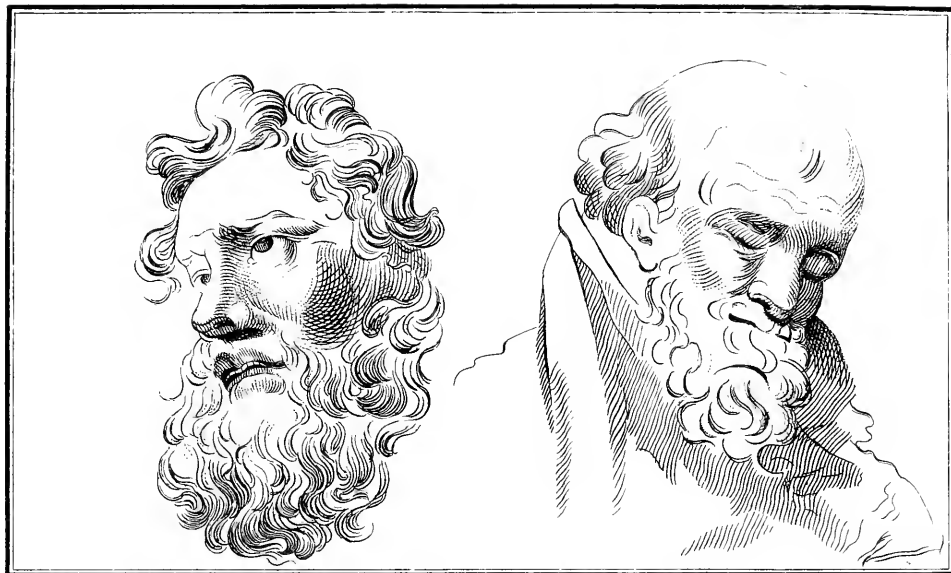


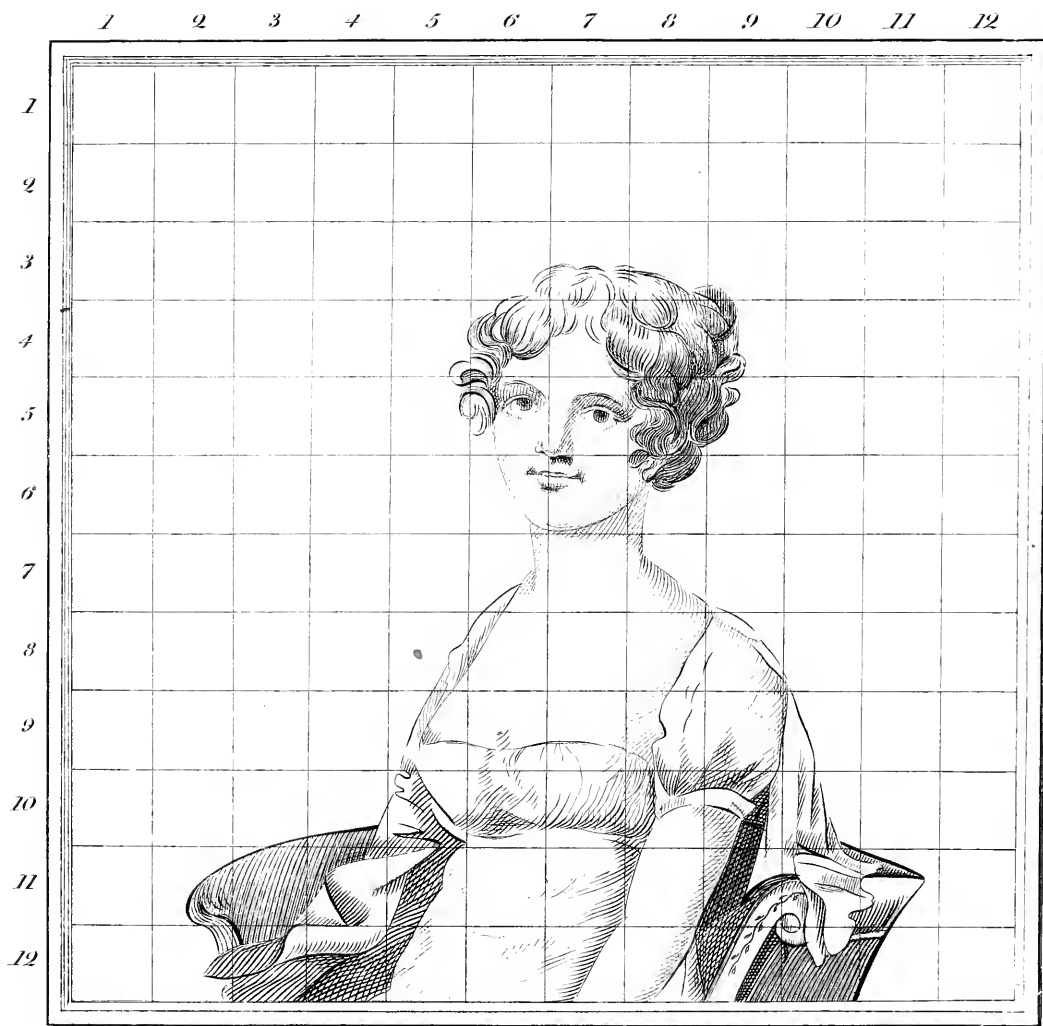


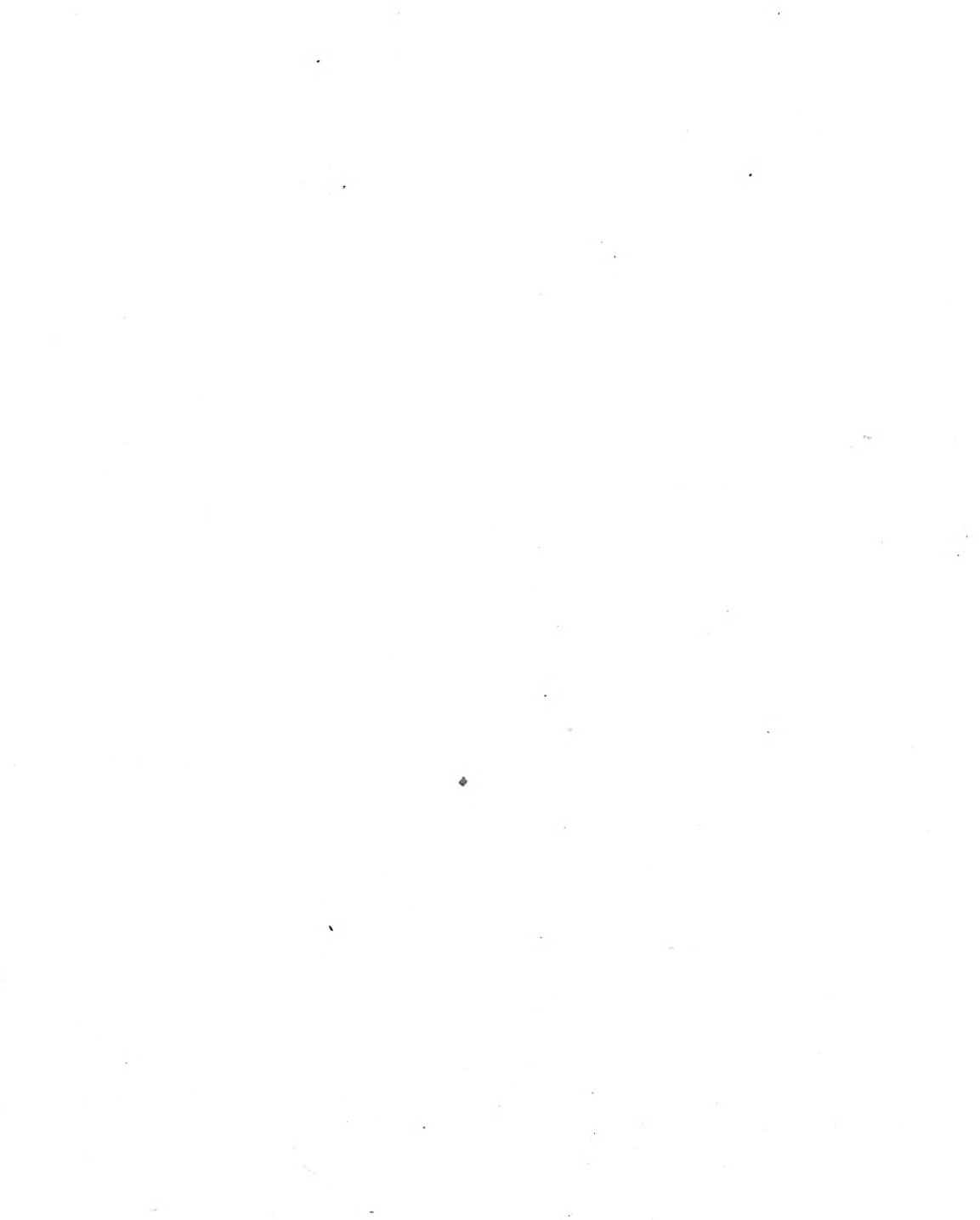






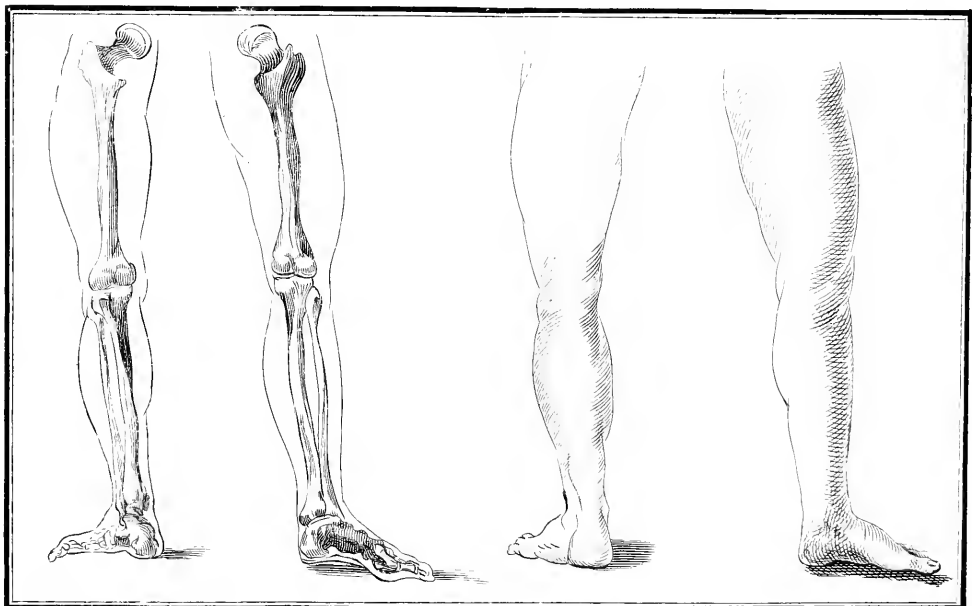
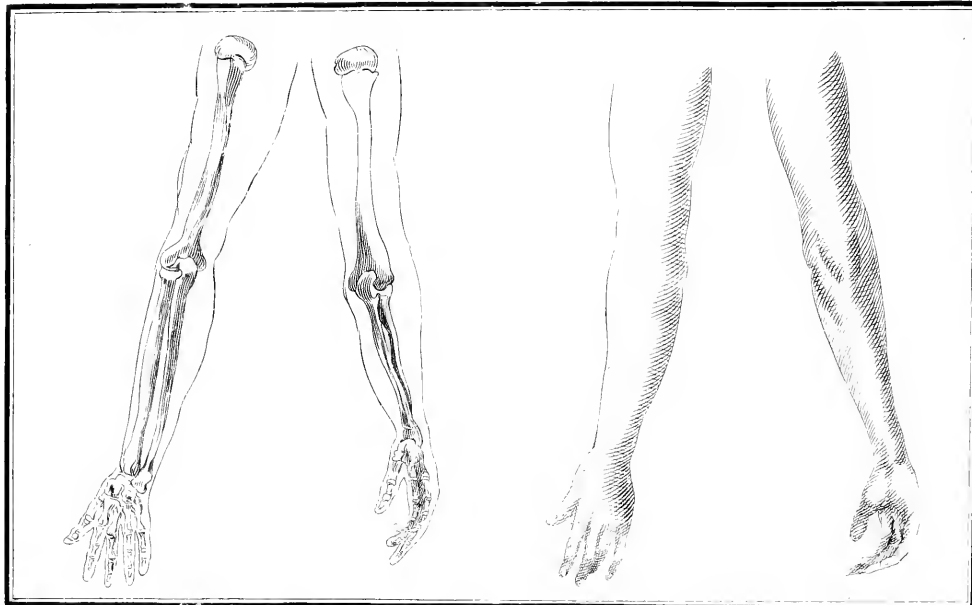


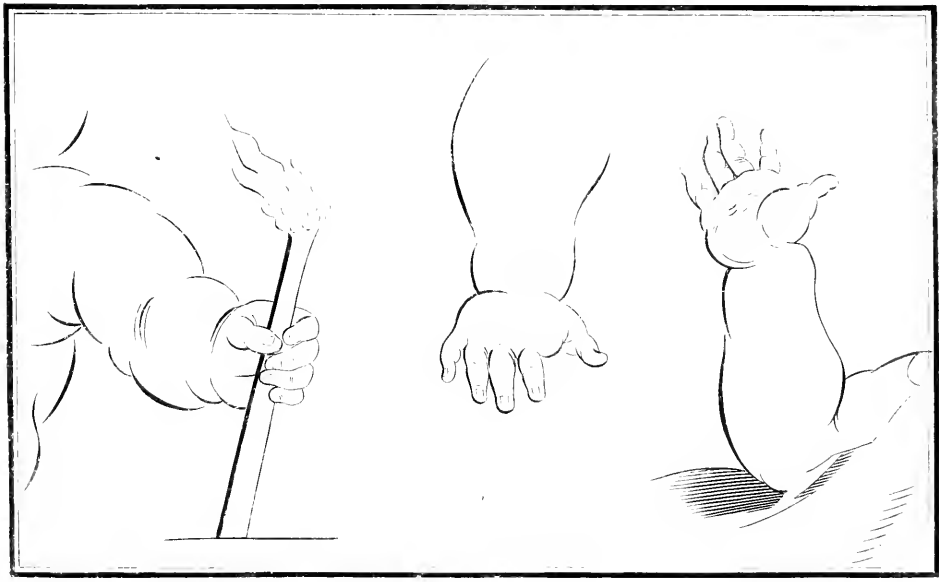
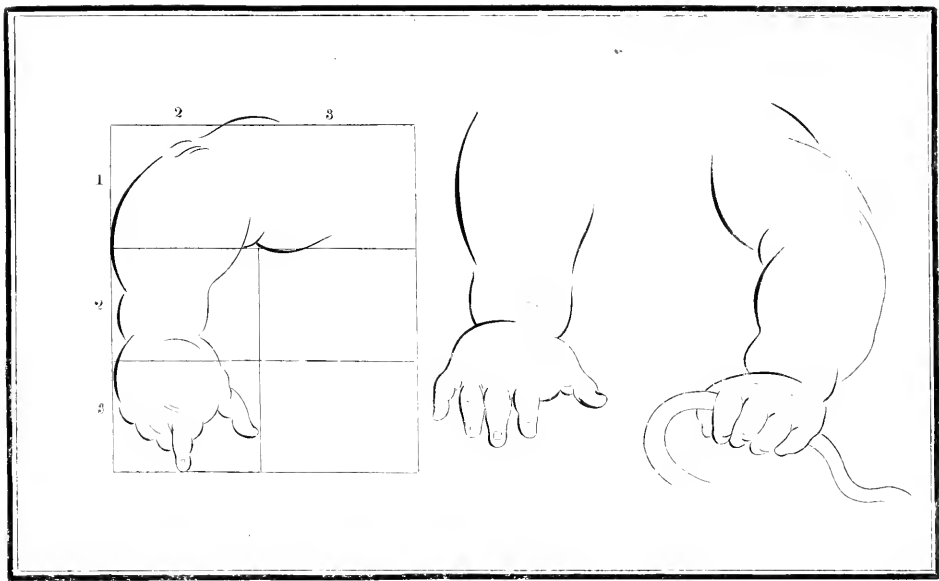


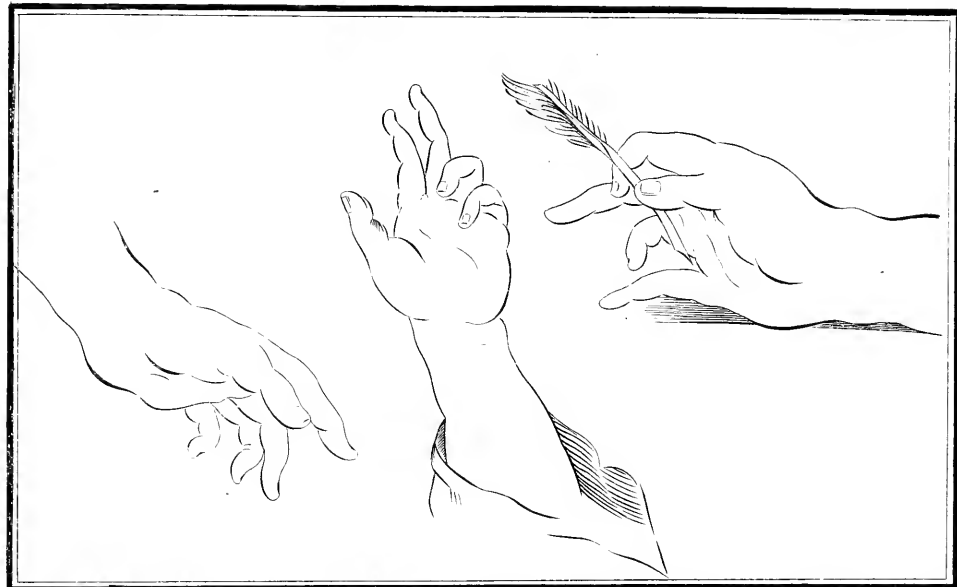


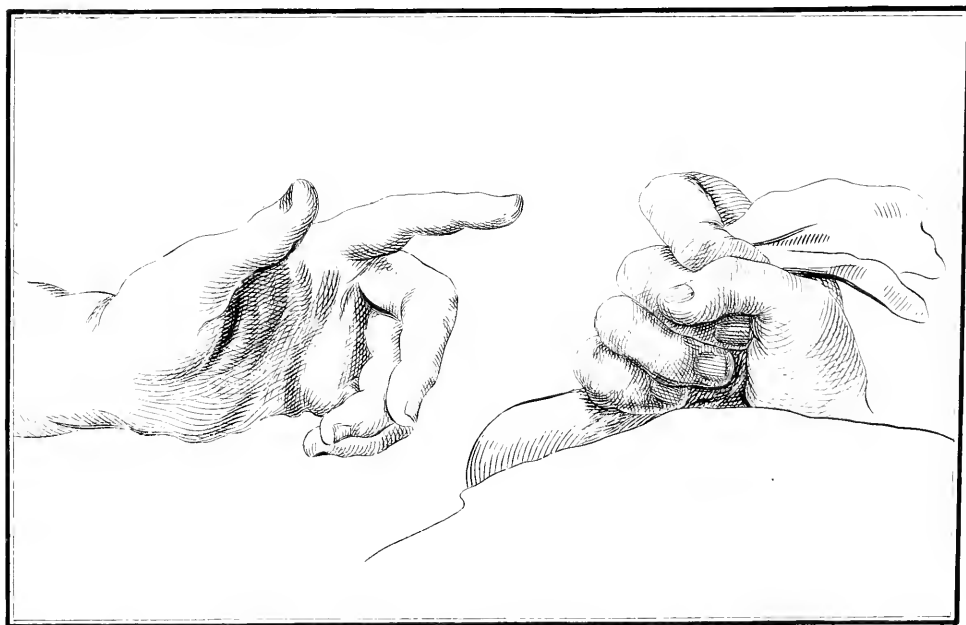
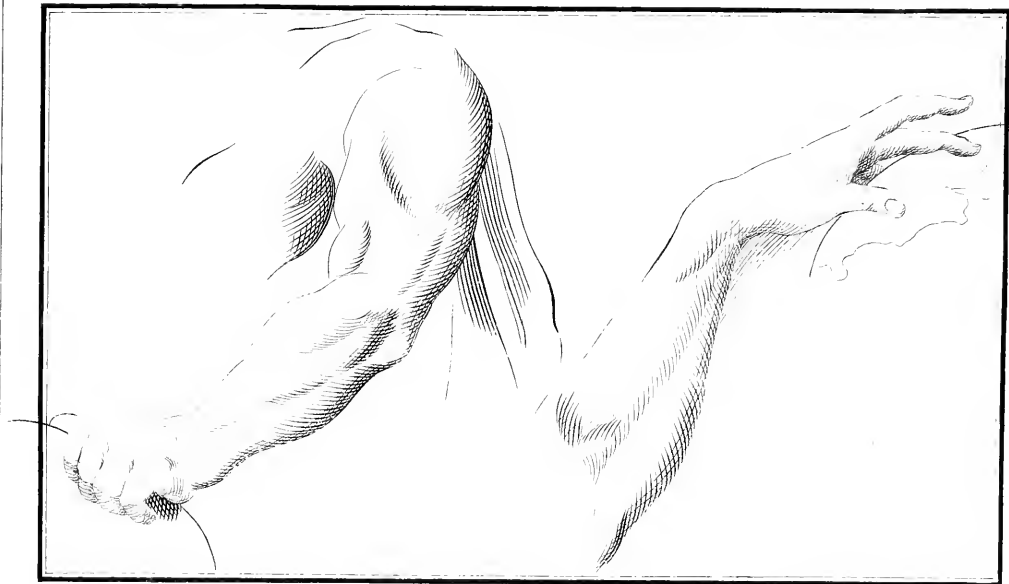


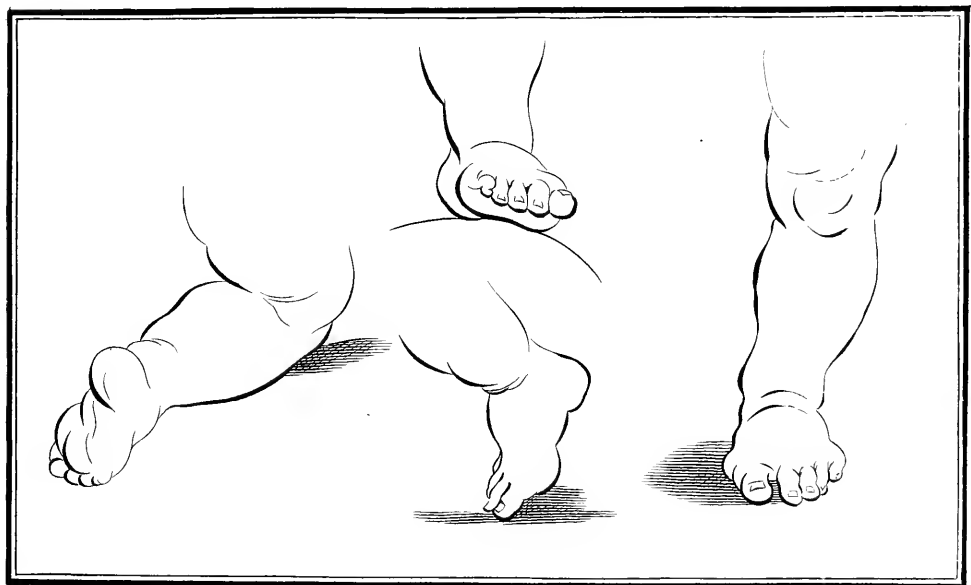
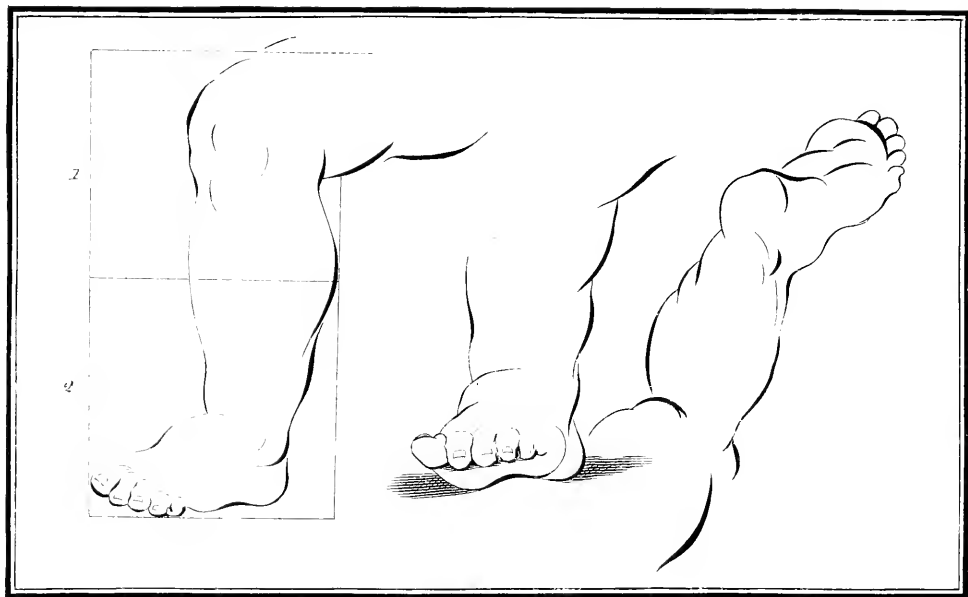


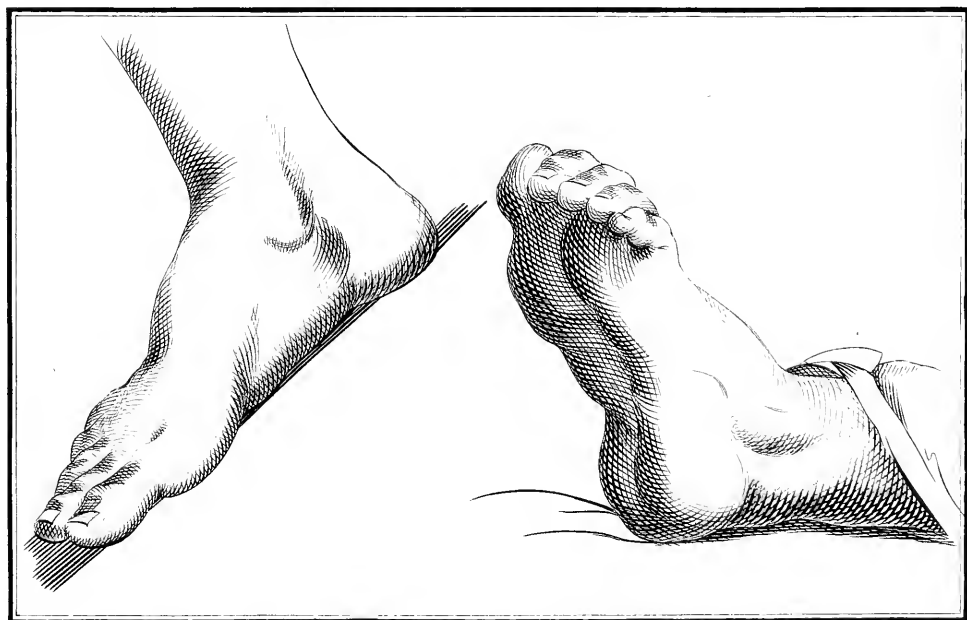
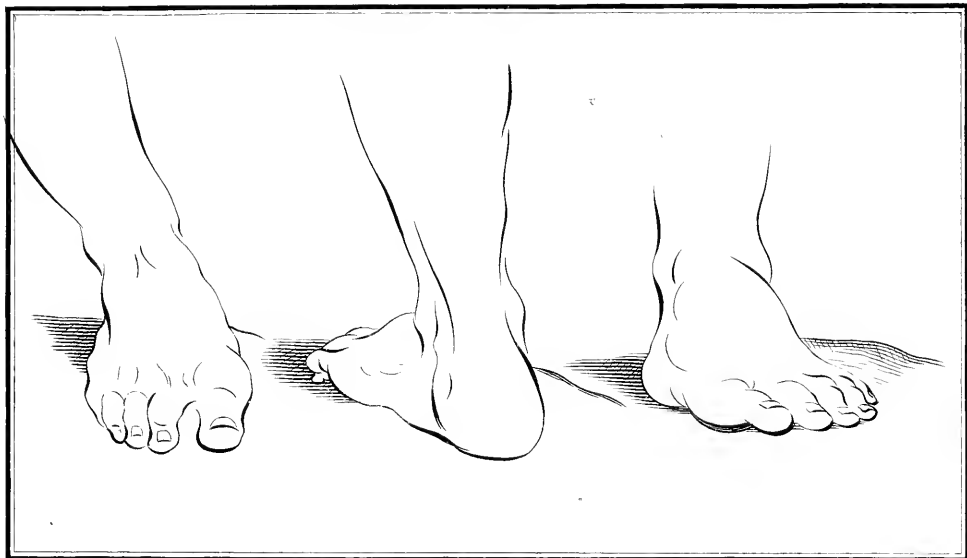


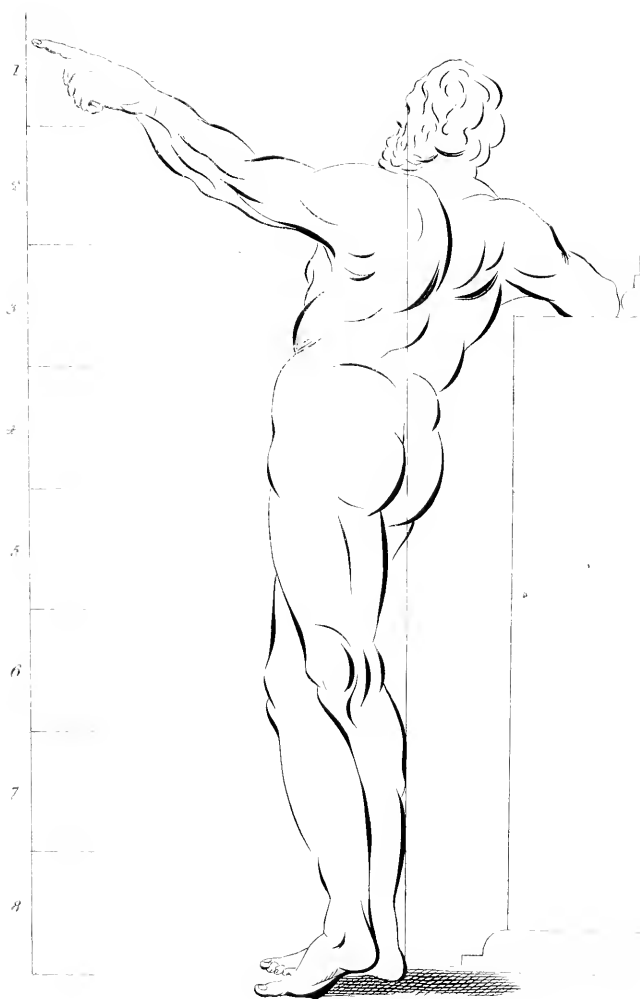




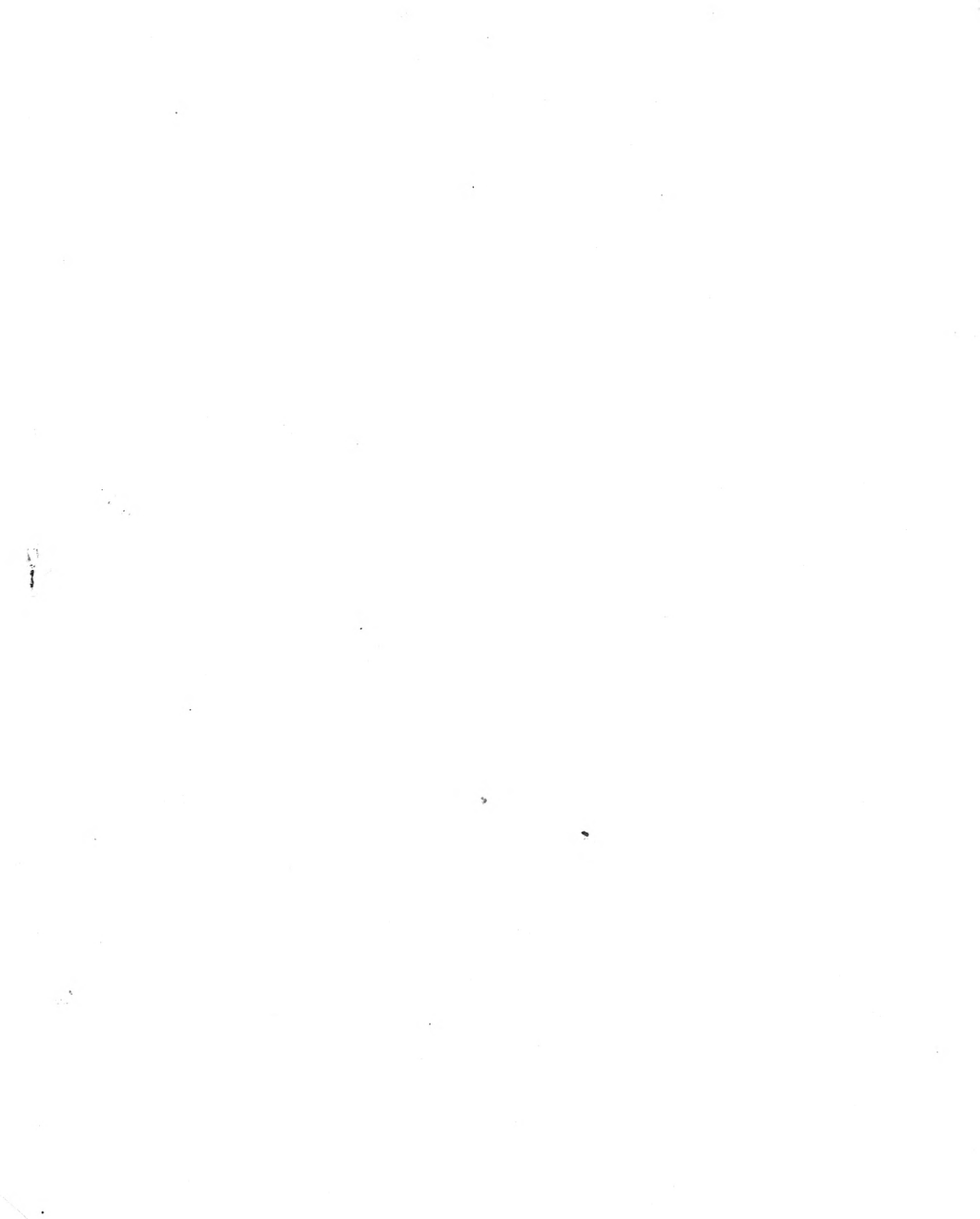














Briar Rose



Jasmine



Heartsease



Narcissus



Violet



Senna



*Geranium
Leaf*



Myrtle



Geranium

